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Conducted by EDWARD DEWSON, Consulting Decorator and Associate Editor.

IMPORTANT NOTICE

Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions of interior decoration. In compliance with the wishes of many of our correspondents to purchase house-furnishing goods in New York, we notify our readers that we have organized a Purchasing Department, and are prepared to purchase goods at prices quoted, without making any charge therefor. We strongly advise those who write to us for decorative color schemes to carefully consider our advice, with the samples of the various materials in hand, which we invariably send with

each reply, so that their minds will be fully made up when they ask us to purchase the goods, and know that every item of their order is the result of a definite decision. It is impossible to exchange goods after the materials have been cut and shipped, and we hope, in all cases, that the goods as ordered, when sent will be accepted and paid for.

Correspondents when writing us are particularly requested to embody a reply to the following points in their letters:

1. Write legibly and on one side of the paper.
2. Send copy of architect's plan and a rough sketch of the plan of the house, showing size, height and arrangement of rooms, with the north and south aspects clearly indicated.

3. Give particulars of existing woodwork, mentioning the nature of the trim, floor, cornice, picture-moldings and mantel in each room; state what must be retained, and what, if any, specified articles of furniture are desired.
4. State separately the maximum outlay permissible for wall treatments, ceiling decoration (if any), textile hangings, carpets and furniture.
5. Send brief notes of the house, its location, age and environment, and such particulars of the owner's tastes and sentiments bearing upon the matter as would be discovered from a personal interview.
6. Send ten two-cent stamps if samples of paper, carpets, draperies, etc., are desired by mail, otherwise we must Express same at inquirer's expense.

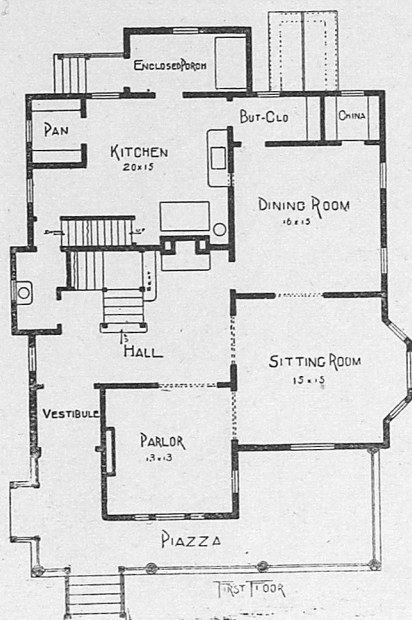
A SCHEME FOR DECORATING A HOUSE IN ILLINOIS.

HINSDALE, Ill., October 2, 1895.

THE DECORATOR AND FURNISHER, N. Y.

DEAR SIR:—Taking advantage of your offer in your columns, I hand you herewith a sketch of our residence and description of the various rooms therein, and should be pleased to receive from you suggestions as to correct colors, styles, etc., for decoration of walls, as I desire to have my house decorated at once. I will greatly appreciate it if I may hear from you by mail at your earliest convenience, and before publication, if possible. I wish to decorate in a tasteful manner, not to make the expense out of proportion to a house costing \$7000.

The ceilings are ten and a half feet high downstairs and nine and a half feet high up-



First Floor of a House in Hinsdale, Ill., for which a scheme of decoration is required.

stairs. There are no plaster or wood cornices in any of the rooms.

The vestibule has a plain oak flooring, the woodwork being in oak without coving or wainscoting.

The hall is coved. There is no picture-molding or wainscoting. The flooring is in parquetry. The woodwork, including the mantel, is in oak. The mantel has no tiles, but is finished in antique brass. There is a handsome stairway, the newel posts having bow knots, garlands and oak leaves carved on the top. I would like this room in old rose, if possible, as I have a rose damask drapery under the stairway, and have a handsome worked rose table-cover which I wish to use in this room.

The parlor is coved, the woodwork, including picture-molding, being in white and gold. The style of the woodwork is Colonial, having garlands over the windows and doorways. I send a sample of the carpet by express today.

The sitting-room is coved. The woodwork and picture-molding are in oak. I also send sample of carpet in this room.

The dining-room is coved, woodwork and picture-molding being in oak, with parquetry flooring. There is no wainscoting. I have no rug as yet, and would like suggestions as to color and kind.

The kitchen and pantries have just been painted a very pale green, but need not be considered.

The upper hall is in white pine, natural finish, and has parquetry flooring. There is no coving upstairs nor picture-moldings.

The southeast chamber has a white pine finish. There is a parquetry flooring, and the furniture is in cherry.

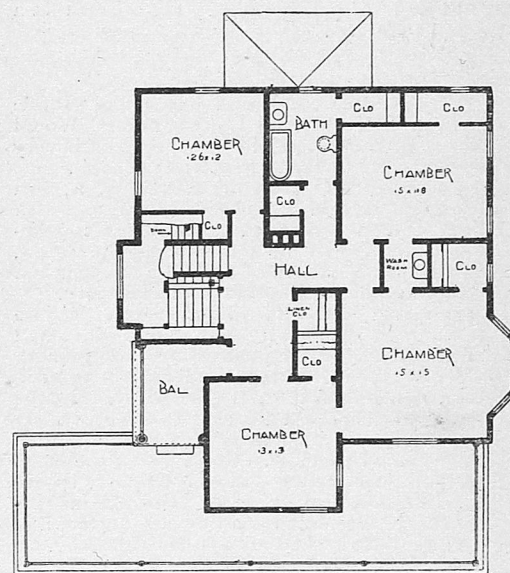
The south chamber is also in white-pine finish, with bird's-eye maple furniture and brass bed.

Both the east and northwest chambers are in white pine finish, with oak furniture.

The bathroom has the same finish, with wainscoting. There is a plain oak flooring, and a porcelain bathtub, with nickel plumbing.

I intended having the woodwork painted upstairs, but, not knowing what colors I wanted, had it finished up natural.

What would you advise about the radiators, which are in black and gold, except the parlor, which is in white and gold?



Second Floor of House at Hinsdale, Ill.

What kind of wood should be used for a piano for the parlor?

I would like to know what to do about draperies for four open doorways in which I am going to put in grille work when I decorate. Having these momentous questions settled for me will be a great help, as I feel very incompetent to decide them myself.

Yours truly,

Mrs. A. H. JORDAN.

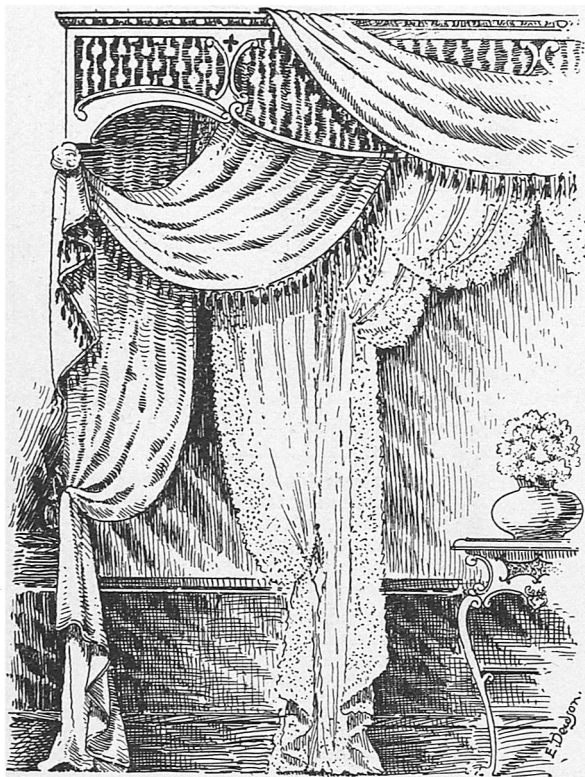
ANSWER.

VESTIBULE.

Woodwork: oak, no wainscoting.

Walls: cover walls with paper and frieze like sample sent, a deep, warm olive green, with Empire wreaths and ornament in silver. Cost of paper, ninety cents per roll; frieze, twenty five cents per yard.

Ceiling: tint ceiling a soft brownish yellow. Simple decoration in Empire character. As the space is square and of small area, would suggest a circle of same ornament as the wreath in paper. This should be in a soft olive,



Design of Drapery for Triple Windows in Parlor.

favoring the paper, outlined with gold. This circle or wreath should be tied at the four sides with a bow knot, with easy-flowing ribbons in soft old red, and should cover a little more than two-thirds of circle area.

Floor is of polished oak. Place over this a small square.

HALL.

Woodwork: oak, no wainscoting.

Walls: cover walls with paper like sample sent, a rich old rose in two tones. Would advise no frieze here, as the paper itself is very decorative. Cost of paper, \$1.25 per roll.

Ceiling: same tone as vestibule, a soft brownish yellow. Decorate over simply with light Italian ornament. Colors, soft gray-green, light olive of a brownish-yellow cast, two shades of the wall color a little deeper and cooler in tone, and lighter with deep écu.

Drapery: we send you a sample of jute tapestry of a neutral green shade, with small scattered flowers in pink on an écu ground. This is very inexpensive and dainty, and will be a rich foil to the old rose paper, and the drapery under the stairs, of the same prevailing color, will, by its harmonious contrast, give them added richness. Use this in the west window, also on the staircase-landing, as we have suggested in sketches. Use also as portières in the doors leading to parlor and sitting-room, backed by the draperies of each room. Cost of drapery goods, sixty cents per yard, fifty inches wide.

Floors: oak parquetry. Use rugs of cool neutral tones.

PARLOR.

As this has a southerly exposure, and the woodwork is white and gold, we recommend as follows:

Walls: a sample of paper and frieze in cool gray, white and gold. As this is distinctively an evening room, devoted to the social side of life, and consequently seen mostly by artificial light, the scheme we send you is evolved with this point in view. Gray, in a room of this character (and exposure), has a very pleasing effect, and is an excellent background for the bright hues of the fittings, and gives added value to any color shown against it. Cost of wall paper, \$1.25 per roll; cost of frieze, thirty-five cents per yard.

Drapery: as an offset to the cool gray of walls, we send you a sample of silk and cotton damask, having a ground of amber in two tones, a golden and a duller effect, with a flowing pattern in soft, low tones of buff. The sketch sent herewith gives you our suggestion for making up the drapery for the front triple

windows, which should be treated as one. The small side windows should be carried out in the same general detail.

Ceiling: a soft buff. Over this we would suggest your carrying out a simple design in papier-maché. This should be very dainty and delicate. As it is raised work, it may be tinted in with the ceiling when touched with aluminum. The design should be in the simple Colonial treatment—a large circle made up of the Colonial “buds,” with wreaths and ribbons in corners.

This scheme will harmonize well with the quiet, grayish tone of your carpet.

Piano may be white mahogany, sycamore, bird's eye maple, or any of the light tones of natural woods.



Design for Dining-Room Windows.

Would not advise white and gold, as it would be too glaring in the room and soil easily.

SITTING-ROOM.

For this room, being an easterly exposure, we have sent you an excellent scheme.

Walls: a warm, deep chrome yellow, with pattern of soft yellow and green, warm brown and gold.

Ceiling: tint a soft, warm yellowish olive, like color sample sent you. Decorate over a simple design in keeping with the paper. For colors use browns, olive, chrome yellows, old reds (these two last colors use sparingly), lighten with the soft yellow of paper, and gold. Use frieze with this. Cost of paper, \$1 per roll; frieze, thirty cents per yard.

Draperies: to act as a rich foil to the paper we send you sample of a Venetian damask in a cool bluish-green color. This will add richness and depth of color to the room by reason of its harmonious contrast. Cost, \$1.75 per yard, fifty inches wide.

We send a sketch suggesting treatment of bay window. Drape across the bay with the materials of which we send sample. Use lace curtains in the window with sash curtains in soft Japanese silks. Fill in under the window with a box seat eighteen inches wide, a simple cushion over this in three parts, covered with a quiet, low-toned olive denim. On this pile pillows in bright colors, and you will have a very snug little cosy corner.

For portières use same material, hanging plain and full on poles, backed by material used in parlor, hall and dining-room, respectively.

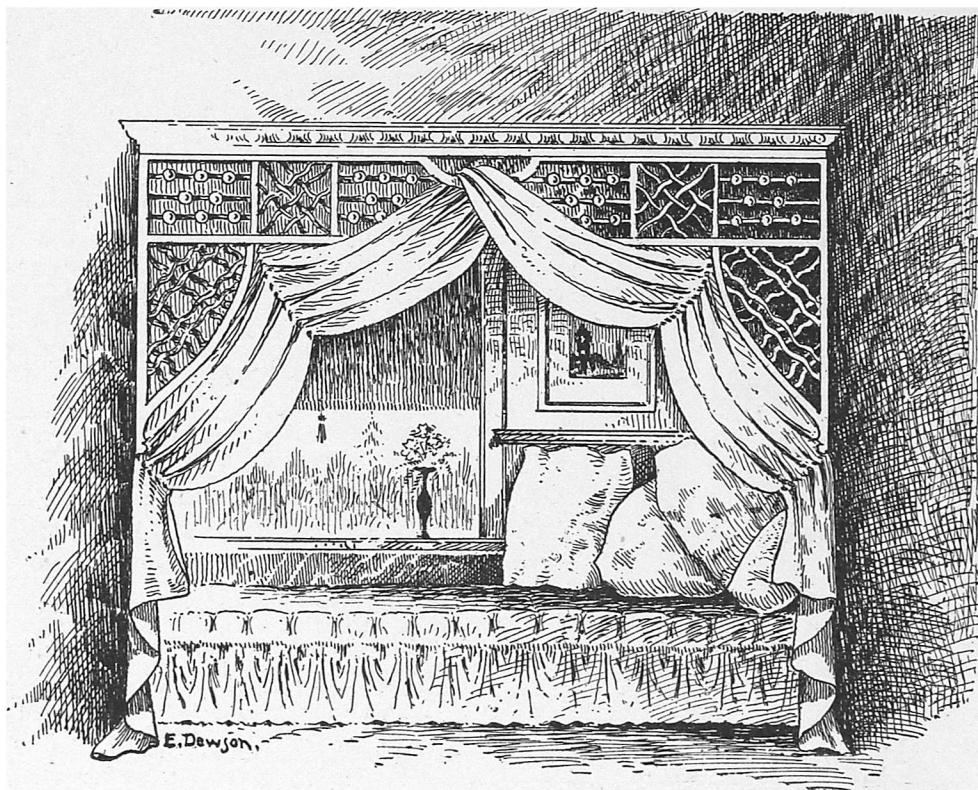
This scheme has been made to accord with your carpet. As this is essentially a “home room,” everything in it should be selected and placed with the two qualities of “use” and “comfort” well in mind.

DINING-ROOM.

As this room has an easterly exposure, and in consequence will stand a warm treatment of color—

Walls: a very soft terra cotta, like color-sample sent. Over this decorate in a Renaissance design in deep old reds, olives, deep yellow chrome, lightened with soft shades of cut reds, olives and gold. No frieze to be used.

Drapery: we send you a sample of Venetian tapestry, a deep olive green ground, with foliated pattern in softer brown and yellow olives; this to be used in windows, quite simple in make-up, as suggested by the sketch, and in the portière in large door to sitting-room; also, if you desire, in the small door to hall. Price, \$1.90 per yard, fifty inches wide.



Cosy Corner on Stair Landing.

Rugs: as the floor is wood parquetry, would advise the use of rugs in deep, rich Oriental colorings.

As the dado is an indispensable feature in this room, we would advise the use of Anaglypta in a simple geometrical pattern. Give this three coats of lead and oil color; finish a

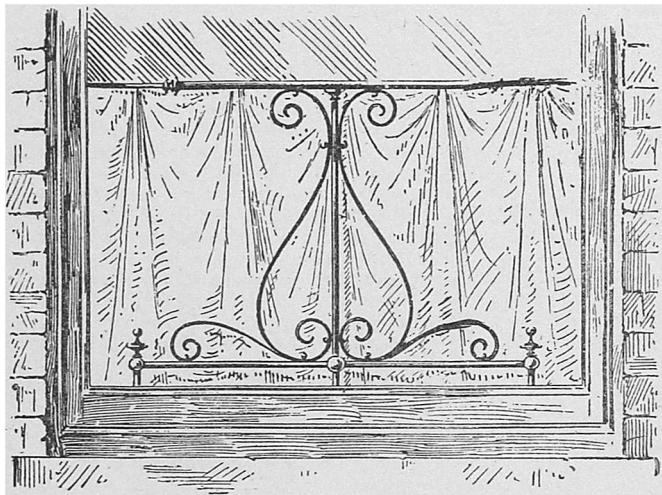


Fig. 1. Window Screen with China Silk.

warm chocolate brown. Height should be four feet, capped by a broad flat chair-rail of oak.

Radiators: repaint all radiators in the prevailing tone of wall against which they stand. Would not advise gilding, as that would bring them too much in evidence. To paint as suggested will relegate them, as far as possible, to obscurity, that is, as a "decorative" feature. You would never rest content with them as now, in black and gold, as they would constantly force themselves upon your attention, while, if painted as suggested, they will hardly be noticed.

CHAMBERS.

South chamber: with frieze. This being a sunny exposure, we have made a "blue room"—a soft, quiet robin's egg paper of the Shepherdess order. Tint ceiling a soft shade of the wall. Paint woodwork a warm yellowish cream in lead and oil.

Southeast chamber: no frieze. This room we have given the character of a "pink room," as the easterly windows allow of a little more warmth in the decoration. Tint ceiling a very soft tone of pink, like sample sent. Paint woodwork the same shade of robin's egg blue as paper in south chamber.

East chamber: with frieze. This being a cool exposure, we send you sample of paper of a soft yellow ground, with pink and white roses and leaves in soft green and brown. Tint ceiling a soft buff, like sample sent. Paint woodwork quite a deep shade of blue-green, like sample sent. Here, to avoid the monotony of dark colors, you might paint panels and some moldings a lighter tone of same color. We call this the "yellow room."

North room: this being a decidedly chilly exposure, we have made a "red room." We send you a sample of plain ingrain paper with narrow frieze border of a deep terra cotta tone. Tint ceiling a lighter terra-cotta, like color-sample sent. Paint woodwork a warm yellow olive, like sample.

Price of chamber papers: South chamber paper, \$1 per roll; frieze, thirty cents per yard. Southeast chamber paper, \$2 per roll. East chamber paper, \$1 per roll; frieze, thirty cents per yard. North chamber paper, forty cents per roll; frieze, fifteen cents per yard.

WINDOW SCREENS IN METAL WORK.

HUNTINGTON, L. I., Nov. 5, 1895.

Editor DECORATOR AND FURNISHER.

DEAR SIR: I see in your publication from time to time designs in art metal work, but what I would like to see in this direction would be some designs of window screens showing the application of simply-constructed window screens, preferably the Venetian Bent Iron Work. What I mean is, a screen for the lower

part of the window frame to prevent the passer-by from seeing into the house, and which will be, at the same time, decorative in effect.

Hoping to see some such designs in an early issue of your publication, I am,

Very truly yours,

HELEN E. JOHNSON.

ANSWER.

We publish herewith three different designs of screens in art metal work, which are simple in construction and very artistic in appearance.

Figure No. 1 represents a design of the simplest character, the screen being merely a framework from which is draped a piece of China silk, which will prove a most effective combination for a window screen such as you require.

Figure No. 2 is a screen of more elaborate construction, being a framework enclosing a central panel, which may be either in stained glass or in plain glass with diaphania filling. There need be no arrangement of silken fabric made to this design, as the lace curtains generally used will suffice to form a background to the metal work.

Figure No. 3 is a panel design of different construction, but very artistic, the open work at either side being filled with China silk. All three designs may be constructed by a clever amateur in Venetian bent iron, and the designs will prove as interesting as they are useful.

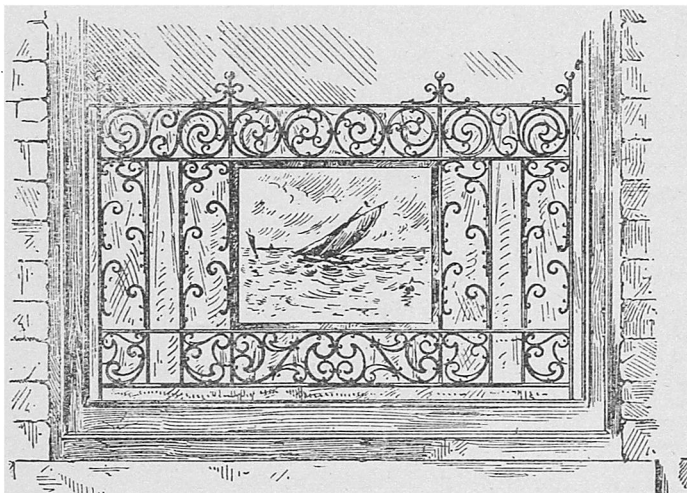


Fig. 2. Window Screen, with Central Panel.

A LADIES' LUNCHEON.

THE setting of the luncheon table is as dainty and perfect in linen and appointments as the means of the household will allow. Here is an opportunity for a lady to show all her pretty table things to a most appreciative audience, who will be much more observant of her fine linen, rare china, and odd pieces of silver and glass than guests of the other sex. Here also can be displayed the many charming lunch contrivances which have no place at a dinner—odd bouillon cups and spoons, delicate chocolate cups and saucers, embroidered luncheon cloth and napkins, and at an informal entertainment small bread-plates and silver butter-knives, which are at each person's left. At a very informal lunch, also, a bare table is sometimes used, which can be made lovely with the centre square or long piece of lace or embroidery, and the various little silver and glass dishes which are on the table reflected in the highly-polished surface. The hostess here pours tea from the head of the table, and the pretty odd china teacups are

passed to each person on a salver with sugar and cream in appropriate little silver bowl and pitcher.

At this luncheon the embroidered or damask cloth is laid over the Canton flannel, with the lace or embroidered centrepiece on top. The flowers are in a bowl or vase in the middle and in small vases placed about the table. The candles are in candelabra or single sticks, and the little fancy dishes of bonbons, cakes, etc., decorate the table as at a dinner, the same prevailing color being seen in everything, from the flowers in the centre to the little shades on the candles and the icing on the cakes. The places are set as for a dinner—three forks and oyster-fork at the left, and the knives and glasses at the right, and the plate with its plainly-folded napkin holding a roll. The salt and pepper casters are between every two places, and a card with the name of each guest at the place she is to occupy. Favors can also be at each place if they are given. For these the usual thing is a bonbonnière, some appropriate article in silver, or a bunch of flowers.

For the menu the following list of courses in their order can be elaborated or simplified to meet any requirements:

First, oysters or clams on the half shell, or fruit. In winter grape fruit is frequently used, cut in half with the bitter core removed, sweetened and flavored with rum or cordial, and a half given to each person on a plate with an orange-spoon. Then bouillon, consommé, or clam broth in bouillon-cups. Next fish, usually a made dish, as lobster chops with sauce tartare, creamed fish in individual dishes, or any fish prepared with a sauce. Then the entree comes—sweetbreads, croquettes, mushrooms, timbales, eggs prepared as a fancy omelette or in any appropriate manner. After one or two of such courses comes the substantial course, which takes the place of the roast at dinner, but is never a roast at luncheon. Any delicate meat, chicken or chops, prepared with sauce or in a fancy style, will answer. With this potatoes in some form, and chocolate in small cups with whipped cream, are passed. A vegetable served alone comes now—asparagus, artichokes, etc. Then Roman punch in individual frozen forms or glasses. Then game with salad, or salad alone with toasted crackers and a delicate cheese. The table is then cleared, and the ices with cake are served. Then fruit, bonbons, etc., and last of all coffee, which at a luncheon is usually passed at the table.

—Harper's Bazar.

DECORATIVE NOTE.

FABULOUS sums are frequently given by people of wealth for broken and patched-up specimens of high-class antique furniture, whose only merit is their historic associations. It seems strange that a man will pay \$500 for a cracked and broken table, however skilfully it has been repaired, whose only merit is that it once belonged to Napoleon or Peter the Great, when for half the money he can purchase a modern high-class piece of fur-

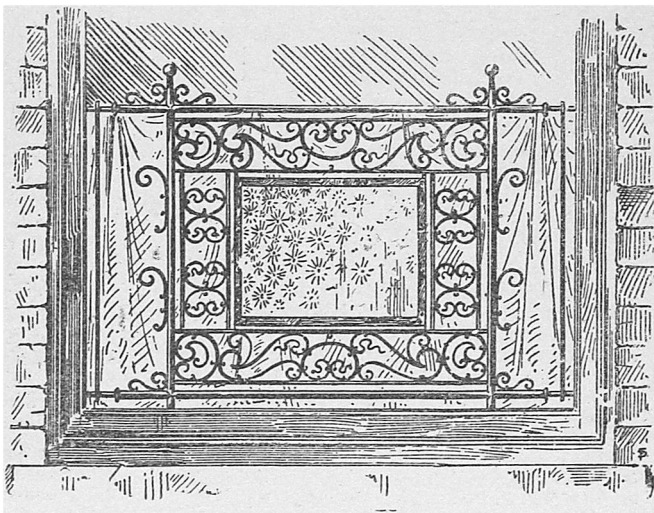


Fig. 3. Window Screen of Open Construction.